

DAILY MAGAZINE PAGES FOR EVERYBODY

THE BEST
Photoplay Department in
WASHINGTONExhibitors Learning
Best Film Is Not
Sold by the
Foot

The exhibitor who has made his business keep pace with the improvement of the photoplay is the man who will reap a harvest for his efforts.

A new organization is about to spring into being. An organization of big exhibitors, whose purpose it will be to improve the quality of their shows and to insure an unending supply of first-class bookings. When this organization gets going it will mean the elimination of the manufacturers of the fly-by-night order—the men who put out the six-reel features that have become so popular with the people who don't care for anything but footage, and have helped to degrade the business. The matter of quality that we have referred to so many times is very important to this class of men. They sell their films by the length, and not by the quality. If the film will run 2,000 or 3,000 feet—it must be a good film. And if the exhibitor can buy 1,000 feet of film for 50¢ or 60¢ in one exchange, where one of the big exchanges will charge him from 75¢ to \$1.00 for the same length—why he feels he is foolish to waste money by buying the more expensive film.

In a recent issue of the Moving Picture World, the editor is given extended treatment in editorial form. The World editor states:

"When you see the horse that is starting out for the horse show or the cattle that you know in your heart that the change will be successful. No villain ever escaped in a well regulated Western melodrama. Why then all this extended detail of the horse and the cattle and the lands and the alkali desert? Simply and purely for the purpose of footage. Say the development of the plot takes about 1,200 feet; add 800 feet of chase and serve. Such is, or rather was, the idea of the motion picture. It is a survival of the single-reel age. Nor is it the only relic of that rapidly expiring era."

"There are exhibitors who give all their waking hours to plans for the improvement of their shows. It is not hard to identify them, because the best known and the most popular places of amusement and like these the most profitable. I had the pleasure of spending a little time with one of these thoughtful and ambitious men. I found him to be an ardent believer in pictures of an educational nature, and I asked him why he had so many of these pictures and how they were received by his audience. I remarked to him that most exhibitors appeared in this when educational pictures were mentioned."

The Norwegian Spy.

(Charlot).

Featuring Wanda Treuman.

A DETECTIVE and a woman spy center the interest of this story. The Norwegian ambassador in Berlin acts in trouble with the home office and takes charges are filed against him. Important papers are stolen from his office by a woman spy. He hires a detective to recover the papers, and the detective is led a merry chase by the spy in automobiles, railroad trains, aeroplanes, and the detective finally recovering the papers and destroying them. A film of the thriller variety, with an unusual assortment of thrills.

Her Horrid Honeymoon.

(Lubin).

A N effort to avoid the troubles of newly married couples is the reason for this story. Maud Raymond and Harry Mason are to be married, but when Maud sees what an ordeal the friends of brides make them pass through, with their shoes and old shoes, she backs out, and declines to be married at all. Mason proposes that they hire a midwife to pose as his son, and thus escape the jokes on their honeymoon. Maud consents. The midwife turns out to be a bad actor, flirts with the girls, and the marriage is up to getting drunk. This gives the whole thing away, and the remainder of the honeymoon is spent just like others.

Real Telephone Calls
Help Photoplayers Work

"I wonder if the actors really say anything when their lips move? It looks like a waste of energy if they do."

This remark is often heard at motion picture shows. The answer is that the actors do speak, and the energy is not wasted. It is much easier to express emotion through the features—"register"—is the technical word used in film production—if one uses the words that convey the thought so that voice, features, and gesture harmonize. The audience's thought will show that this is true, and it is not necessary to go into the psychology of this matter. One is so accustomed to "singing the action to the word" that one unconsciously assumes the proper facial expression when using words that denote anger, fear, surprise or other emotion.

So well is this known to directors that when an actor or actress is filmed talking over a telephone it is not unusual to have one actor at the other end of the line actually carrying on the other part of the conversation. This was done many times in making the film of "Our Mutual Girl," when Mrs. Knickerbocker was receiving information about the search for her son, while she was missing. Myrm Kelo, who is the Mrs. Knickerbocker of the film, was able to "register" her joy at hearing good news much more forcibly when she was actually hearing the good news over the wire.

He Wanted to Win.
"He proposed to her the first time they met."
"Yes. He didn't want her to learn too much about him."

PHOTOPLAYS AND
PHOTOPLAYERS

By GARDNER MACK.



KING BAGGOT,

The Actor-Director of the Universal Company, Who Tells How Photoplays Are Produced.

"Why," he said, laughingly, "I am not anxious to educate the people who come to my theater. I am anxious to entertain them. Now, nothing is more essential to an entertainment than a little rest for the audience. I do not want to jump from comedy into tragedy, because such a rapid change is both annoying and confusing. Still less do I want to suspend my entertainment absolutely. Therefore, I give them a short scenic or scientific film."

"While we were speaking a great dramatic feature was nearing its close, and I could see how the spectacle on the screen almost drew the people toward the screen, and many of them unconsciously moved forward in their seats. The dramatic film ended and a wave of emotion swept over the audience, finding expression in a thousand smothered sighs. To try and throw this audience from its mood of pity and terror into the broad and rough humor of a comedy would have been a psychological crime."

"The exhibitor of five, and even three, and perhaps one year ago might have given little thought to such a situation. The new exhibitor,

anxious to do his very best for his audience, lets a pretty and brilliant comic film bridge over the yawning chasm between the tears of sympathy and the tears of laughter. The exhibition of moving pictures is a science. The greatest measure of success will go to the new exhibitor who never tires of his profession and who looks upon it as something more than just a means of earning his daily bread. The best of exhibitors are born and not made. Inspiration and originality are gifts, and cannot be acquired by study. Study, however, will help every exhibitor in improving his show. The proper study of the new exhibitor is the psychology of his audience. Here we have the alpha and omega of the greatest of all professions in the world of modern amusements."

The Bushranger's Bride

(Sawyer).

People who like a film full of hand-to-hand encounters will find a full set of thrills in this picture. Edgar

Mystery of the Fast Mail.

(Kleine-Eclipse).

MR. MORET takes the Fast Mail from Paris to Versailles when her auto breaks down. When the train enters a long tunnel she is in her seat reading a newspaper; when it emerges from the other end of the tunnel she has disappeared. Her prospective son-in-law, George Dubois, was also a passenger on this train. A chain of circumstantial evidence seems to connect him with the woman's disappearance and he is arrested and held for trial by the police. Byrnes, a shrewd detective, is assigned to the case. After a investigation he finds himself far from satisfied with the net of circumstantial evidence which has been woven involving George. The detective follows an apparently unimportant clue, thwarts the plans of a clever woman crook, and clears George of all suspicion.

Her Only Chance.

"I understand that Miss Antiqua is engaged."

"Hypnotism?"

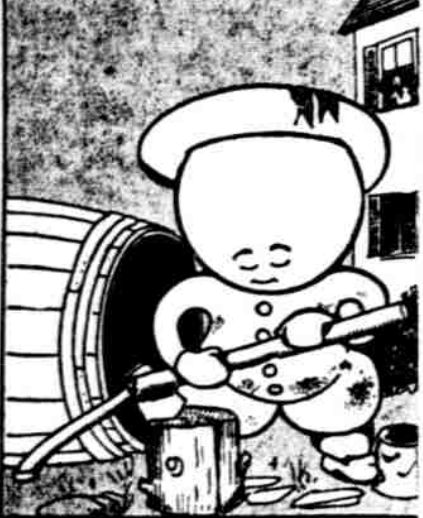
Playing Safety.

"I wonder why he never married."

"Oh, his system does not allow him to propose to any but married women."

GOOPS

By GELETT BURGESS



Belinda Bean

I wonder if, when you are dressed, And mother has a chance to rest,— You go and soil your dresses clean, As does this Goop— Belinda Bean? It is so very, very trying, No wonder Mrs. Bean is crying.

Don't Be A Goop!

THE ONLY
Department Representing
THE PUBLICWHAT THEY'RE SHOW-
ING IN WASHINGTON.

TODAY.

"The Old Curiosity Shop," Cran-
dall's, Ninth and E streets.
Feature program, Central Park,
Ninth near G street.

"The Mystery of the Fast Mail,"
"Her Horrid Honeymoon," "The
Harvard Youth," "He Was a
Peck," and "The Game of Cards,"
the Twilight, Pennsylvania avenue
between Thirteenth and Fourteenth
streets southeast.

"The Creation," the Belasco, La-
fayette Square.

Feature program, Olympic Park,
Fourteenth and V streets.

Feature program, the Virginia,
Ninth between F and G streets.

Francis X. Bushman in "Mongrel
and Master," the Olympic Park,
Fourteenth and V streets.

TOMORROW.

"The Creation," the Belasco, La-
fayette Square.

Maurice Costello, in "Mr. Barnes
of New York," the Olympic Park,
Fourteenth and V streets.

"The Old Curiosity Shop," Cran-
dall's, Ninth and E streets.

Feature program, Central Park,
Ninth near G street.

"The Court of Death," Final Ad-
venture of Kathlyn, the Virginia,
Ninth between F and G streets.

Dalmore escapes from prison after
serving six months of a sentence
wrongfully imposed on him for the
murder of his father. He had been
killed, but his cousin, John
Sterling, had committed the murder
in order to get the elder Dalmore's
money. Edgar joins a gang of bush-
rangers and participates in all sorts
of adventures until he meets Thelma.
Who persuades him to forsake his
wicked life. On his last raid he is
closely pursued by the mounted po-
lice, and only escapes through the
aid of his friend. The best of
adventures in the history of the
cinema. The film is a succession of
hairbreadth escapes, etc.

Out in Happy Hollow

(Vitaphone).

A Western story of gripping in-
terest is told in this film. A gam-
bler known as Gentleman Bob de-
serts Mississippi and his child for
fairer fields in the far West. When
the child dies the girl follows him,
hoping he will marry her. Ten
years later she is managing a store
and is postmistress at Happy Hol-
low. The sheriff wants to marry
her. He takes her to a dance, where
she meets Bob. He treats her
coldly. The sheriff receives a mes-
sage to look out for a crook, wanted
for robbing a postoffice. He is
easily identified by a scar on his
right hand. Bob goes to Mississippi,
telling her he is in trouble. He asks
her to rob the postoffice of its funds
and come away with him. While
they are talking, the sheriff ap-
proaches. Bob is hidden under a
bed. The sheriff sees his hand stick-
ing from beneath the bed—the
hand has a scar on it. He brings
Bob out. Mississippi pleads that
Bob is her brother. The sheriff
him go after he has given up the
money he stole. Then the sheriff
gets Mississippi's confession. When
marriage-refusing, to let her tell
him of her past life. Margaret Gib-
son, Alfred Vabourgh, and George
Cooper have the principal parts.

The Bushranger's Bride

(Sawyer).

People who like a film full of hand-
to-hand encounters will find a full
set of thrills in this picture. Edgar

TIMES BEDTIME STORY



TOTTIE TABBY GETS STUCK ON RIDING.

By FLORENCE E. YODER.

THIS shows Tottie Tabby draw-
ing her sister Tottie in the
little cart. It was a little
cart, too. Mrs. Tabby had
been intending to give it away to
some of the smaller kitty or doggie
children in Tabbyland, but she put
it off. Her kitty boys and girls were
more fond of it than they were of
their new toys.

"If I were you," Mrs. Tabby said
one day, "I would not try and crowd
into that tiny cart. It is too small
for you."

But Tottie loved to be pulled about
in it, and so did Tottie. Tottie was
apt to make Tottie do all of the
pulling, too.

"I think that it would be fair to
take turns," said Tottie, very sweet-
ly, after they had played for quite a
while. She had pulled Tottie up the
road, and she had pulled her back,
but still Tottie wanted to be taken
out one more trip.

"I suppose I must take it away
from them," sighed Mrs. Tabby. She
pushed her glasses back on her head,
sent all of the children out of doors,
and took the cart upstairs. She hid
it in an old part of the barn in which
they were all hidden. There was nothing
but trash. "Surely," she said, as
she brushed the cobwebs and dirt
carefully from her clothing. "I don't
see why they are so fond of it. I
hate to take it away, but they quar-
rel so, and might get hurt in it."

She went downstairs, pit, pat, pit,
pat, and she did not hear some one
scurry away. It was naughty Tom
Tabby, her little kitty boy, who had
watched her. She sat down and
went on with her sewing, but the cart
made his plans for getting the cart
down the next day.

"I'll get it tomorrow morning
early," he whispered to Binkie, his
night. "As they lay in bed. 'But what
will we do with it after we get it?'"
"Oh, we'll find out what to do
with it," retorted Tom with a chuckle.
"When are you children going to
sleep?" they heard Mrs. Tabby call,
but before she could get to the bed
they were both pretending to be off
to kitty dreamland.

A shimmery, shimmery sunbeam peak-
ed under Tommy's eyes, the very
next thing he knew. He sat up and
rubbed his eyes. Sure, it was not
the next day. He thought that he
had just fallen asleep. But he ran
to the window and sniffed the fresh
air, and then hurried away. He car-
ried the cart down without one speck
of noise and hid it in the bushes
near the house. Then he slipped
back and got into bed. No one
had even wakened yet. It was so
sleepy that he dropped off again at
once, and both he and Binkie were
asleep.

MOVING PICTURES

COSMOS

CONTINUOUS SHOW—10, 15, 25c

THURSDAY, FRIDAY, AND SATURDAY

THE THREE LORETTAS

Comedy Musicians

DICK AND DIXIE

Juggling Acrobats

KIETH AND KELTON

Harmony Banjoists

Beside the 2 Feature Acts

EMMET J. WELCH

AND CO.

—IN—

"A Day's Outing"

Assisted by Edna Welch and Four

Couple of Jolly Picknickers.

ALSO HELD OVER BY

REQUEST

THOSE

3 RAGAMUFFINS

A Trio of Cute Youngsters that

Surely Can Sing

COMPLETE CHANGE OF PROGRAM MONDAY

Special Concerts Sunday, 3 to 10:30

A High-class Musical Program

Both Vocal and Instrumental

COUNTRY STORES—WEDNESDAY & FRIDAY EVES. at 8:15

LOTS OF FUN AND LOTS OF VALUABLE PRESENTS

NO EXTRA ADMISSION CHARGED

BASEBALL Every Day While the Team is Away

At About 4:15 P. M.

THIS SUNDAY—Washington vs. Detroit

Direct Wire. Concert, Pictures, and Entire Show for One Admission

What Is Your Criticism
Of Efficient Housekeeping?

By MRS. CHRISTINE FREDERICK.

Today I re-
ceived a letter
which ran, in
part, thus: "You
efficiency engi-
neers bid fair to
fail on the home
because you seem
not to realize
that the home
is a place of
growth; it
has many sides—
but it stands
apart from all other work, and must
never have a commercial spirit."
This came from a fair-minded, close
friend, who still feels that the ef-
ficiency idea cannot be applied to the
home, or that by applying it we are
apt to lose the spirit of the home,
which is the "source of all physical
and moral strength."

Recently, too, in another publica-
tion, I have read articles condemning
the application of too-industrial
efficiency principles to the home, so
that today I want to enter into a
little discussion with readers as to
why they do or do not believe that
such principles can be applied to
the home as well as to the shop, the
factory, or the office.

I hope that as much as any other
woman, I understand what the
spirit of a true home means. I feel
sure that I differentiate house-
keeping from home-making, putting
the latter above the former, and let-
ting the more spiritual meaning of
the home outweigh any and all mere
cooking and eating and cleaning.

Where they were. Suddenly Tottie
saw her, and without a word, Tottie
ran away as fast as she could.
Mrs. Tabby did not see her. But Tottie
saw Mrs. Tabby and knew why
Tessie had sneaked in the front
yard, held their sides and stifled
their merriment into their mouths
to keep from laughing. They saw
Mrs. Tabby try to pull Tottie out.
They heard her scream with pain,
and then watched while Mrs. Tab-
by raised her paw and spanked!

Inside the house, Tom and Binkie,
and Tessie, who had sneaked in the
front yard, held their sides and stifled
their merriment into their mouths
to keep from laughing. They saw
Mrs. Tabby try to pull Tottie out.
They heard her scream with pain,
and then watched while Mrs. Tab-
by raised her paw and spanked!

Dear friends, will you please tell
me if it is proper to speak to a young
gentleman whom I have never been
introduced to? I met him every
morning, and he looks at me as
though he wished to become ac-
quainted.

LITTLE BROWN EYES.

DEAR LITTLE BROWN EYES: What
a foolish little brown eye you
are to be sure. Of course it
isn't proper for you to speak
to a man to whom you have never been
introduced. It isn't proper, and it isn't
sensible, and it isn't nice.

Who are his companions? What does
he do for a living? Is he decent, is he
honest, has he a proper respect for a
nice girl? How do you know what he

I cannot see why doing dishes by
an easier method, performing clean-
ing tasks so that they take less
time, or marketing more efficiently,
will in any way or sense lessen the
spiritual ends for which that home
exists. As I go visiting in many
homes, especially among the plain
people, I see women so overwhelmed
and burdened with the purely ma-
terial cares of the home that the
spiritual ideals are stifled and have
no room for expression.

So I strongly believe in the ap-
plication of system of business
principles, of step-saving methods
and the use of labor-savers in the
home, except that I do not wish to
deduct from the more volatile ends
of home-making, but merely so that
the machinery, the mechanism of the
housekeeping itself shall be perfect.
I am not going to lessen the beauty
and pleasure of an auto trip by be-
ing positive that the engine is run-
ning smoothly, the reservoir filled
with water, that there is a supply
of gas and that the carburetor is
not leaking. On the contrary, if
my engine breaks down, if I have to
march a mile to a farm for water,
or stop for a supply of gasoline, the
chances are that the beauties of the
trip will be greatly, if not altogether,
lost sight of. There must be an
organization, a management, a sys-
tem and schedule as a basis for ef-
ficiency. It does not mean that the
systems and schedules must be
mechanical, but that they must be
the means for the particular end
or ideals that the particular insti-
tution has in view.

Is a home spirit or the highest
home qualities to be lessened if I
mechanics of the home are made
smooth-running by the application
of efficiency ideas? I welcome re-
sponses from readers on both sides
of this question.

Will you write me your opinion?
(Copyright, 1914, by Mrs. Christine
Frederick.)

Advice to Girls

By ANNIE LAURIE.

Dear Annie Laurie:

Dear friend, will you please tell
me if it is proper to speak to a young
gentleman whom I have never been
introduced to? I met him every
morning, and he looks at me as
though he wished to become ac-
quainted.

LITTLE BROWN EYES.

DEAR LITTLE BROWN EYES: What
a foolish little brown eye you
are to be sure. Of course it
isn't proper for you to speak
to a man to whom you have never been
introduced. It isn't proper, and it isn't
sensible, and it isn't nice.

Who are his companions? What does
he do for a living? Is he decent, is he
honest, has he a proper respect for a
nice girl? How do you know what he

might say about you, or to you, for that
matter? If you should speak to him he
might tell some man you know about it
and make fun of you, and the man you
know would never really respect you
again. Why should you take such a
risk?

And there's a deeper reason than all
this, my dear, a reason so hideous and
so cruel and so wicked that I cannot
even hint to you what it is.

You must not make any acquaintance
with any man unless he is presented to
you by some woman whom you can trust
and, even then, it is best not to trust
too far or too easily.

Copy't, 1914, Newspaper Feature Service, Inc.

Miss Laurie will welcome letters of
inquiry on subjects of feminine inter-
est from young women readers of this
paper, and will reply to them in these
columns. They should be addressed to
her care, this office.

"It's Bully!"

Give the Youngsters
Lots of Ice Cream—
But For Their Own
Sake Be Sure It's
The Velvet Kind
The Cream of All Ice Creams